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GASTON COUGNY. *L'Art Antique. 2^e Partie: La Grèce—Rome.* Choix de lectures sur l'histoire de l'art, l'esthétique et l'archéologie accompagnée de notes explicatives, historiques et bibliographiques. 8vo, pp. 361, 78 gravures. Firmin-Didot, Paris, 1893.

This is a history of art in Greece and Rome, extracted from the writings of twenty different authors, most of whom, like Beulé, Chipiez, Collignon, Diehl, Lenormant, Martha, Perrot, Reinach and Taine, are well known outside of France. This method necessarily results in *lacunae* which M. Cougny has attempted to supply in notes. Thus Mykenai, the Athenian poros sculptures, the Aigina marbles, are disposed of in brief foot-notes. Skopas receives no attention and Lysippos almost none. Having also too much regard for the renown of the writers, antiquated views are here maintained. The illustrations are small and some beneath criticism.—FRITZ BAUMGARTEN in *Berl. Phil. Woch.*, 1893, p. 989.

IWAN V. MÜLLER. *Handbuch der klass. Alterthumswissenschaft*, iv, 1 Abt. 2 Hälfte: *Die griechischen Privataltertümer*; ADOLF BAUER, *Die griechischen Kriegsaltertümer*. Zweite umgearbeitete und sehr vermehrte Auflage (mit Register). Large 8vo, pp. ix, 502. H. Beck, München, 1893.

The director of the new philological encyclopædia has condensed a fulness of material in comparatively small compass. A complete picture of ancient life is laid before us in these pages, which contain also many references to illustrations of monuments. The *Kriegsaltertümer* in this edition is much enlarged. The author's standpoint is essentially military, and he seems well versed in modern military literature. The military grounds of Graeco-Macedonian history are set forth in a masterly fashion. But he is less well versed in monumental evidence, and the faults of the book arise chiefly from this deficiency.—SITTL in *Berl. Phil. Woch.*, 1893, p. 1053.

GUSTAV GILBERT. *Handbuch der Griechischen Staatsalterthümer*. Erster Band. 2^{te} Auflage. 8°, pp. 518. Leipzig, Teubner, 1893.

This work of Gilbert, the first edition of which appeared in 1881, is undoubtedly the best arranged manual of Greek political antiquities that we possess. The present edition contains about 100 pages more than the preceding one, and the author has made use of the epigraphical discoveries of the last ten years, as well as recent works

by German philologists. Too much blind respect, perhaps, is paid to the lately recovered treatise by Aristotle on the Polity of the Athenians, especially as the author himself, in his preface, shows how, among Aristotle's sources, many were untrustworthy and served a party spirit.—*Revue des Études Grecques*, April–June, 1893.

ADRIEN JOIGNY. *Histoire des Ordres dans l'Architecture*. 8°, pp. 227. Paris, Dujardin, 1892.

The friends of the late lamented Adrien Joigny have done well to collect in one volume the articles which he published in the *Encyclopédie de l'Architecture et de la Construction*. Taken together they form, as it were, a history of the orders, principally in Greek art. Such an article as that on the *Capital* is a veritable monograph upon the subject, containing, along with an extended knowledge of the monuments, original views which show reflection and independence of thought. One cannot accept all the author's opinions, as, for instance, his explanation of the origin of the Ionic column, but the knowledge and talent with which his ideas are all expressed must certainly meet with general appreciation.—*Revue des Études Grecques*, April–June, 1893.

FELIX RAVAISSON. *La Vénus de Milo*. Extrait des mémoires de l'Académie des Inscriptions et Belles Lettres, tome xxxiv, 1 partie. 4to, pp. 112, 4 pl. Imprimerie Nationale, Paris, 1892.

This monograph contains a useful compilation of documents referring to the discovery and acquisition of the Venus of Milo. The myth that the statue, when first found, was standing upright, with both arms complete, and was injured in the quarrel over its shipment, is traced back to the French consular agent at Brest. A new document is published, in a letter from M. Senez, who took part in the expedition; also an original sketch by M. Voutier, taken immediately after the discovery of the Venus, but not, however, of much value, since in his drawing he arbitrarily made the base more extensive than in reality. M. Ravaisson's method is unscientific and his knowledge small. It is impossible to accept his restoration of the group of Venus and the Borghese Ares, called by him Theseus. This is a sample of his reasoning. The statue of the Borghese Ares in the Louvre is of Pentelic marble, therefore it represents a hero dear to Athens, namely, Theseus. As a sample of his archæological judgment may be cited his mistaking a common Roman method of arranging the chiton as a sign of the workmanship of the age of Perikles.—A. FURTWÄNGLER, in *Berl. Phil. Woch.*, 1893, p. 1107.